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beneath this movement and gives it a deep pathos. Dechristianized France may take all that science can offer, but she will still be found reaching out after her lost spiritual ideals.

Technically "Paris" deserves high praise. It is well written and has many passages of great picturesqueness and strength. As usual, in his later novels, Zola uses here the symbolic method and has made the Basilica of the Sacred Heart brood over the whole story with an obscurantist shadow, while the city below glows with a light that is the creation of its own victory over nature. Mr. Vizetelly's translation, while not absolutely complete, is practically so, and, though it is not impeccable in its syntax, it is really remarkable for the extent of its vocabulary and its accurate use of words. Mr. Vizetelly has suffered for the sake of his convictions in regard to Zola's art, and, as he had his place in the combat, it is fitting he should have his share in the victory.

B. W. W.

MRS. WARD'S LATEST NOVEL.

HELBECK OF BANNISDALE. By Mrs. Humphry Ward. New York: The Macmillan Co., 1898. 2 vols. 12mo, pp. vii., 309; v., 336.

In her new novel Mrs. Ward has returned to the theological theme that made "Robert Elsmere" notorious. She has varied the theme somewhat, but it is still essentially the same. The hero this time is a Roman Catholic of more than mediæval asceticism and tenacity; the heroine is an agnostic by heredity and training, although hardly by nature or reflective choice. Helbeck, the descendant of an old family of recusants, lives upon his ancestral domain of Bannisdale in the lake country and strips himself of all save the barest necessities in order to help on the cause of the Roman Church in England. His quiet life is broken into by the arrival of a widowed sister, an invalid, with her stepdaughter, Laura Fountain, the child of an agnostic Cambridge professor. As a matter of course the religious practices of the mansion and its owner grate on Laura, but equally of course propinquity does its work and she and Helbeck become en-

gaged to be married. Then follows the spiritual struggle for both. He does not think it right to try to proselyte her; and she, although she tries hard in the end, cannot bring herself to sympathize with his religious aspirations. It is not so much reason that sways her as an inherited instinct. Finally the engagement is broken and she leaves Bannisdale, but returns on account of the last illness of her step-mother, and relations with Helbeck are renewed. But the struggle still continues, and she finally brings it to a close by drowning herself.

There is obviously material here for an effective tragedy, and it is needless to say that a conscientious and highly trained writer like Mrs. Ward has made good use of it. Still we can hardly say that she has written a great book or even a powerfully moving one. As always, she is prolix and undramatic. Her hero is finely drawn and excites admiration if not affection, but her heroine is hardly equal to the part she sustains. She is not so attractive a personality as her lover, hence the reader's interest is not evenly balanced in the struggle between them. Nor does Mrs. Ward make it plain to us that it was inevitable that the girl should almost yield to Helbeck and then suffer the final revulsion that led her to suicide. If a willful, untrained girl like Laura could ever fall in love with a man like Helbeck, he would rule her every thought and action. Such at least is our psychological view of the matter, but it evidently is not Mrs. Ward's.

The minor characters of the book are not badly done, but do not stand out, except in the case of the Masons, who emerge as a family rather than as individuals, and represent the class of rough, independent farmers now disappearing and that most intolerant form of evangelical Anglicanism which we trust is disappearing also. Only one scene of marked power has impressed itself upon our memory—that in which Laura witnesses the death of the foundry man caught in the machinery, and ministers to his orphan child. But great characters and scenes are not what Mrs. Ward has taught us to expect from her, and we confess we are rather weary of her analysis, which leads us nowhither. The truth is, we

suspect that Mrs. Ward is, after all, a student of mental phases rather than a story-teller, and that all her novels have some of the characteristics of a *tour de force*. Yet it would be unfair to deny that she is a writer of great power and that her descriptions of the lake country are remarkably effective.

W. P. T.

A MANUAL OF ITALIAN LITERATURE.

A HISTORY OF ITALIAN LITERATURE. By Richard Garnett, C.B., LL.D.
New York: Appleton.

This is the fourth in the series of "Literatures of the World," edited by Edmund Gosse, who has already treated the English perhaps as ably as could be hoped in the four hundred and fifty pages to which these volumes are limited, while Professor Dowden has been happy in equal measure in his treatment of French and Gilbert Murray has given a good account of ancient Greek. But perhaps none of these volumes were so needed, and surely none of those that are to follow will fill a gap so long and profoundly felt in our historical literature as this volume of Dr. Garnett's. It has been possible for the busy man of literary tastes to get a clear general view of the classical literatures—of the English, French, and German in his own tongue and with the perspective that an English point of view implies. So far as we know, this has not been possible in the case of Italian until now, and Dr. Garnett has filled the requirements of such a manual so admirably that his success is likely to deter rather than to attract imitation, so that his book may well remain unique for many years.

One need only turn to Dr. Garnett's excellent Bibliographical Note at the close of his volume to see what difficulties awaited the serious student of Italian literature as a whole. The field had in many places hardly been cleared at all. Little work had been done in English, some in French and German, and rather more, though of disappointing quality, in Italian, while in regard to some individuals, especially Dante, one was almost embarrassed by the wealth and variety of comment and criticism in every tongue.